

Grade 8 Core Reading  
Curriculum Units 1 – 5  
Volusia County Schools



The following units were created by middle school reading teachers and reading coaches in Spring of 2011 to support the transition to the Common Core State Standards (CCSS). The CCSS for English Language Arts can be accessed at [www.corestandards.org](http://www.corestandards.org).

---

## Grade 8

### Unit 1- Urban Settings in America: It Happened in the City

#### Interactive Reader

#### Empower 3000

#### The USAonline.com

“The Treasure of Lemon Brown”

“9/11: A Day We Will Never Forget”

“Urbanization of America”

#### New York times 9/11 Articles

“A Son and Soldier Unafraid, a Family Nonetheless in Grief” (NY Times 9/8/2006)

“It’s a Simple Scarf, but Its Meaning is Much More Than Faith” (NY Times 9/8/2006)

“9/11 Artifacts Await Place in History” (NY Times 9/8/2006)

“At the Pentagon, a Shared Symbol of Security for the Next Time Darkness Falls” (NY Times 9/8/2006)

### Unit 2- Rural Settings in North America: It Happened in the Country

#### Empower 3000

#### Prentice Hall

#### Novel

“Same Kids, Different Lives”

“Gentlemen of Rio en Medio”

The Yearling

“Western Wagons” (poem)

“The Other Pioneers” (poem)

“Saving the Wetlands”

### Unit 3- Looking Back on America

#### Prentice Hall

#### Various Social studies texts/websites

“Paul Revere’s Ride”

Preamble to U.S. Constitution & First Amendment

“Drummer-boy of Shiloh”

Letter to Thomas Jefferson- TeachingAmericanHistory.org

“The Deposition: Draft”

Battle of Shiloh, History text p.469

“Lincoln: A Photo Biography”

Underground Railroad Article

“Harriet Tubman Guide to Freedom”

“Occurrence at Owl Creek Bridge” (on-line/Safari Montage)

“Underground Railroad”

“Arguments in Favor of the 16<sup>th</sup> Amendment”

“Invocation from John Brown’s Body” (poem)

“Harriet Beecher Stowe” (poem)

---

---

### Unit 4- Authors and Artists

#### Interactive Reader

“Mother to Son” (poem)

#### Additional poem

“I, Too, Sing America”

#### Novel

Chasing Vermeer

---

### Unit 5- The Road Not Taken

#### Prentice Hall

“The Road Not Taken”

“Brown vs. Board of Education”

“Flowers for Algernon” (located in both of the above texts)

“The Vision of Maya Ying”

“Choice: A Tribute to Dr. Martin  
Luther King

“Thank You, Ma’am” (poem)

“Legacies, the drum, Choice” (poem)

#### Interactive Reader

“Raymond’s Run”

“The King of Mazy May”

“The Bet”

“Mother to Son”

“Speech to the Young” (poem)

---

**Every unit listed above has suggested optional resources beside what is listed here; these are simply the minimum required materials for instruction of each unit. Teachers are encouraged to pull in additional resources related to the theme and essential question for each unit.**

---

# MIDDLE SCHOOL CORE READING

Grade 8

Unit 1

Timeline 5-7 weeks

## TITLE: Urban Settings in America: “It Happened in the City”

Overview: Students explore characters and plots, but take a unique approach to examining how setting directly or indirectly, affects these story elements. Students work on citing textual evidence that uncovers the setting, analyze the impact of setting on individual and events. It ends with a project based assessment that has students select and read a reading counts novel with an urban setting. Students will take the Reading Counts test that accompanies the novel and write a reflective essay that addresses to the essential question: “What does the urban setting contribute to the story?” Students will also create a poster to support their essay as well as write a poem based on non-fiction readings from the unit.

## ESSENTIAL QUESTION:

What does the urban setting contribute to these stories?

---

**Vocabulary** The vocabulary list provided below is the minimum requirement for this unit. The reading teacher is encouraged to identify, select, and instruct additional text-based vocabulary as appropriate to meet student needs.

### Unit Terms

- connotative meaning
- explicit textual evidence
- implicit textual evidence
- literal vs. figurative language
- setting & theme

### TREASURE OF LEMON BROWN

- ajar (adjective) partly open
- beckon (verb) to signal, summon
- commence (verb) to begin
- gnarled (adjective) bent and twisted
- impromptu (adjective) done without preparation
- ominous (adjective) foreboding, threatening
- probe (verb) to examine thoroughly
- tentatively (adjective) not definite or positive
- tremor (noun) involuntary shaking of the body or limbs
- vault (multiple word meaning)
  - noun: a space, chamber
  - verb: to leap or spring

## Vocabulary (continued)

### 9/11 Activity

- calamity (noun) a great misfortune
- audacious (adjective) bold or daring
- gorged (verb) stuffed or extremely full
- stymied (verb) to discourage the solving of a difficult problem
- repercussions (noun) the results of a consequence
- armada (noun) a large group or fleet
- despicable (adjective) worthy of only rejection
- chaos (noun) confusion or disorder
- indelible (adjective) not be erased or forgotten
- hastened (verb) hurried
- infamy (noun) bad reputation for outrageous acts

### 9/11: A Day We Will Never Forget

- aftermath (noun) effects of a horrible event
- commemorate (verb) honoring the memory of ...
- memento (noun) object that is kept as a reminder of ...
- narration (noun) telling a story or retelling about a personal event
- recount (verb) relating details about something.

### Urbanization of America

- predominately(adv) controlling influence
- industrialization (noun) commercial production or sale of goods
- substantially (adv)considerable amount
- innovation(noun) something new
- speculators (noun) to think deeply or reflect
- concentrate (verb) a common center
- succeed (verb) accomplish or achieve
- windfall (noun) sudden stroke of good luck
- commute (verb) to travel
- subsidize (verb) to provide aid or help
- suburbanites (noun) people who live in the suburbs outside of the city

## FOCUS STANDARDS

- RI.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- RI.8.6: Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
- W.8.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 8 topics, texts, and issues*, building on others' ideas and expressing their own clearly.
- SL.8.1 (a): Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- SL.8.1 (b): Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
- L.8.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.
- L.8.4 (a): Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- L.8.4 (b): Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede*, *recede*, *secede*).

## STUDENT OBJECTIVES

- Read and discuss a variety of fiction and nonfiction, specifically what these genres reveal about life in urban America.
  - Write a variety of responses to literature, poetry, and informational text.
  - Compare and contrast story characters, plots, themes, and settings from stories about urban America.
  - Analyze different accounts of the same event (i.e., September 11, 2001).
  - Write poetry (concrete or haiku) and perform it for classmates.
  - Define relationships between words (e.g., urban, urbanization, suburban; city, citify; metropolitan, metropolis).
  - Participate in group discussions.
- 

## MATERIALS

### REQUIRED FICTION

- “Treasure of Lemon Brown” - Inter. Read

### OPTIONAL FICTION

- Woody Guthrie “This Land is Your Land” - Safari Montage

### REQUIRED NON-FICTION

- *9/11: A Day We Will Never Forget* – Empower 3000
- 9/11 articles – NY Times 9/8/2006
- Urbanization of America – THEUSAONLINE.COM

### OPTIONAL NON-FICTION

- *Going Green in New Orleans* – Empower 3000
- *The City that wants to get smaller* – Empower 3000
- Our Great Migration – THEUSAONLINE.COM
- “First Subway Starts Operation” – Safari Montage

## REQUIRED ACTIVITIES

9/11 article – Empower 3000

The article leaves the reader with many unanswered questions. For example, upper level articles state that about \$350 million of the needed \$700 million to build the project has been raised. What will happen if the remainder of the monies can't be raised through private or government funds?

Have your class as a whole discuss the question stated above and have students brainstorm aloud a list of possible answers, based on information gleaned from the article, as well as their own thoughts.

Then, divide students into working groups and randomly assign each group one of the following:

- Ask the most interesting question left unanswered by the article.
- Ask a question that you think has more than one answer.
- Ask a question that you think has no answers.
- What question might a victim's family member ask?

Each group should complete the steps below:

Ask a New Question: Have each working group think of and write one question, as assigned.

Trade and Generate Answers: Have teams swap their questions and brainstorm collaboratively to answer the other teams' question.

Share Answers: Have students share with the whole class the answer(s) they brainstormed. You can further extend the activity by having the class vote for one or two of the questions that interest them the most, and then facilitate library and/or Internet research to help students seek true answers to those questions.

Urbanization of America – THEUSAONLINE.COM <http://www.theusaonline.com/people/urbanization.htm>

Read the entire article and then focus on one section at a time.

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept. Analyze how setting has changed the face of America in the 1900's

## 9/11 Articles from New York Times

- Have entire class read “U.S. Attached: Hijacked Jets Destroy Twin Towers and Hit Pentagon in Day of Terror”. Then discuss as a class. Students can generate questions as they read to contribute to the discussion.
- Divide class into 4 groups and assign each group a different article that relates to 9/11 in a different way. Groups will create a poster that represents all the key information found in the article. Students will post the posters and class will do a “gallery walk” creating questions they have for each group. Have class then participate in a Socratic discussion using the information they have acquired along with the questions they have generated from the gallery walk.
  - “A Son and Soldier Unafraid, a Family Nonetheless in Greif” (NYTimes 9/8/2006)
  - “It’s a Simple Scarf, but Its Meaning Is Much More Than Faith” (NYTimes 9/8/2006)
  - “9/11 Artifacts Await Place in History” (NYTimes 9/8/2006)
  - “At the Pentagon, a Shared Symbol of Security for the Next Time Darkness Falls” (NYTimes 9/8/2006)

## “The Treasure of Lemon Brown” (IR)

After reading the story, have a discussion about Lemon Brown and Greg.

- Compare and contrast how the characters lives have been impacted by the setting in which they are living.
- Extension activity: have students research the impact of homelessness in their area, what events or actions can lead to homelessness etc.
- After a discussion about student’s perception of “Home”, the students will then write a poem and illustrate accordingly.
- Students will complete a word study for listed vocabulary terms. (to differentiate: higher level students may choose unfamiliar words they would prefer to explore)

## OPTIONAL ACTIVITIES

*Going Green in New Orleans* – Empower 3000

Summarize the article but be sure to include perspective on the setting:

Steps for Summarizing

1. Understand the important ideas in the news article.
2. Look back.
  - a. Collapse lists.
  - b. Use topic sentences.
  - c. Get rid of unnecessary detail.
  - d. Collapse paragraphs.
3. Rethink.
4. Double check.

*The City that Wants to Get Smaller* - Empower 3000

- Problem/Solution Questions

What signal words indicate that this might be a problem/solution text? What is the problem? Who is trying to solve the problem? How did that person try to solve the problem? What are the results of these solutions? Is the problem solved? Do any new problems develop because of the solutions?

## OPTIONAL ACTIVITIES (Continued)

*Our Great Migration* – THEUSAONLINE.COM = [www.theusaonline.com/people/geographic-distribution.htm](http://www.theusaonline.com/people/geographic-distribution.htm)

OR [www.theusaonline.com/cities/chicago.htm](http://www.theusaonline.com/cities/chicago.htm)

Use Prior knowledge Use the KWFL graphic organizer to make:

### Text-to-self Connections

Text-to-self connections occur when the text makes a reader think about his/her own life or personal experience.

### Text-to-Text Connections

Text-to-text connections occur when the text reminds a reader of information from another text.

### Text-to-World Connections

Text-to-world connections occur when the text reminds the reader of information about people, places, or things in the wider world. Text to-world connections can also be related to “big ideas” or themes.

SAFARI MONTAGE –

- a. First Subway starts operations:

Printable Quiz – generate questions about travel options in large cities.

- b. This Land Is Your Land by Woody Guthrie

Printable Quiz

## PROJECT BASED ASSESSMENT – Required – Unit 1

- Have students select a Reading Counts novel with an urban setting. Students will read the novel and then complete an essay that addresses the essential question: “What does the urban setting contribute to the story?”
- Students will prepare a visual representation (poster) of the novel with emphasis on the setting. As an extension, students could compare their character to a non-fiction story / article covered during the unit as well.
- Students should also complete the Reading Counts test as part of the project.
- Finally, students will create a poem based on events of the 9/11 attacks on New York. State the style of poem and include excerpts from the poem/song “This Land is Your Land” by Woody Guthrie as well as the significance of the setting in the poem and of the Twin Towers.

## Urban Settings in America Unit 1 Project Rubric

Student Name: \_\_\_\_\_

---

CATEGORY	4	3	2	1
<b>Essay</b>	Essential question is fully addressed. At least 10 vocabulary words are used. Free of grammatical errors, and over 500 words.	Essential question is fully addressed. At least 5 vocabulary words are used. Minor grammatical errors. At least 500 words.	Essential question is partially addressed. Less than 5 vocabulary words are used. Many grammatical errors, and between 350 - 450 words.	Essential question is not addressed. Less than 5 vocabulary words are used. Multiple grammatical errors. Less than 350 words.
<b>Poster</b>	Original work shows a clear connection of setting to selected writing. Indicates significant effort, and is clean and neatly presented.	Original work shows a connection of setting to selected writing. Poster is nicely presented but not as detailed.	Original work shows little connection of setting to selected writing. Quality of work indicates some effort.	Original work shows no clear connection of setting selected writing. Low quality of work indicates little effort.
<b>Reading Counts Test</b>	Score 10/10 on RC test	Score 8/10 on RC test	Score 6/10 on RC test	Score 5/10 or below on RC test
<b>Poem</b>	See attached rubric	See attached rubric	See attached rubric	See attached rubric

## Unit 1 Poetry Project Rubric

CATEGORY	4	3	2	1
<b>Theme</b>	The poem has a clear controlling idea. It has at least three key words that identify the poem's subject.	The poem has a clear controlling idea. It has at least two key words that identify the poem's subject.	The poem has a controlling idea.	The poem has no controlling idea.
<b>Imagery</b>	The poem contains at least two different kinds of imagery: metaphor, simile, or adjectives. The imagery adds greatly to the reader's understanding of the poem.	The poem contains one form of imagery that adds greatly to the reader's understanding of the poem.	The poem contains at least one form of imagery.	The poem has no imagery.
<b>Onomatopoeia, Repetition, and End Rhyme</b>	The poem uses three or more of these poetic devices.	The poem uses two of these poetic devices.	The poem uses one of these poetic devices.	The poem uses none of these poetic devices.
<b>Mechanics</b>	There are no errors in spelling or punctuation. The title is capitalized correctly.	There are only one or two errors in spelling or punctuation. The title is capitalized correctly.	There are three or four errors in spelling or punctuation. The title is capitalized incorrectly.	There are more than four errors in spelling or punctuation. There is no title, or it is capitalized incorrectly.
<b>Heading</b>	Poem Title Name Grade 8			

# MIDDLE SCHOOL CORE READING

Grade: 8

Unit: 2

Timeline: 5-7 Weeks

## **TITLE Rural Settings in North America: It Happened in the Country**

Overview: This 5-7 week unit of 8<sup>th</sup> grade continues student reflections on settings of stories and events—from poems and short stories to novels and non-fiction materials. Students will demonstrate their understanding of the impact of a rural setting through a portfolio project with a menu of options that include PowerPoint, Photo Story, photo-essay, persuasive essay, artwork, and creative writing.

### **ESSENTIAL QUESTION      What does the rural setting contribute to these stories?**

---

#### **Vocabulary:**

The vocabulary list provided below is the minimum requirement for this unit. The reading teacher is encouraged to identify, select, and instruct additional text-based vocabulary as appropriate to meet student needs.

#### **“Same Kids, Different Lives”**

1. Counterpart-someone/thing with similar characteristics
2. Subsistence-bare survival

#### **“Gentlemen of Río en Medio” and “Saving the Wetlands”**

3. Innumerable- many
4. Wizedened-shriveled
5. Broached- proposed
6. Gnarled-knotted or twisted
7. Petition- request
8. Negotiation- discussion to reach agreement

9. Brandishing- waving in a challenging (threatening) way

10. Campaign- fight, plan of attack

#### **The Yearling: Chapters 1-13**

11. Cotillion-formal ball
12. Deprecatory-critical
13. Expedient-efficient
14. Heresy-controversy
15. Indolently-lazily
16. Prolific-abundant
17. Replete-filled

18. Rudiments-basic elements

19. Venerable-dignified, worth of respect

**The Yearling**: Chapters 14-22

20. Depredations-losses

21. Implacable- hardhearted, unwilling to change

22. Marauder- raider, thief

23. Paradox- contradiction

24. Pungency-sharp odor

25. Quiescent- at rest

26. Staunch- faithful

27. Stolidly-without emotion

28. Tacit-unspoken, inferred

**The Yearling**: Chapters 23-33

29. Blithe- carefree

30. Condescension- treated others with scorn

31. Emaciated- starved, extremely thin

32. Harbinger- omen of something to come

33. Inexorable- relentless, unstoppable

34. Mollified- soothed, calmed

35. Ribald-rude humor

36. Voracity-ravenous hunger

## **FOCUS STANDARDS**

- RL.8.5: Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- RI.8.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
- RI.8.7: Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
- W.8.1: Write arguments to support claims with clear reasons and relevant evidence.
- SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- SL.8.1 (c): Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- SL.8.1 (d): Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
- L.8.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.
- L.8.4 (c): Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- L.8.4 (d): Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

## **STUDENT OBJECTIVES**

- Read and discuss a variety of fiction and nonfiction, specifically what these genres reveal about rural life in North America.
- Compare and contrast information learned about rural life with the previous study of urban life; begin to examine “suburban” life as a combination of rural and urban.
- Compare and contrast story characters, plots, themes and settings from stories about rural North America.
- Write a variety of responses to literature, poetry, and informational text.
- Evaluate the structure of various texts and discuss the impact of the structure on its meaning.
- Write an argument, supported by clear reasons and evidence, about the presentation of rural North America you believe was the most memorable.

## **Materials:**

### **REQUIRED FICTION:** Prentice Hall Literature Silver Edition: Timeless Voices, Themes Timeless

- Gentleman of Rio en Medio p 268
- Western Wagons ( Poem) p 144
- The Other Pioneers (Poem) p 148

**CLASS NOVEL:** The Yearling available for free on-line at: <http://gutenberg.net.au/ebooks03/0301541h.html>

### **REQUIRED NON-FICTION**

#### Prentice Hall Literature Silver Edition: Timeless Voices, Themes Timeless

- “Saving the Wetlands” p 272

#### EMPOWER 3000 (Formerly TeenBiz/Achieve3000)

- Same Kids, Different Lives

### **WEBSITES**

- <http://environment.nationalgeographic.com/environment/habitats/urban-profile/?source=A-to-Z>
- <http://jacksonville.about.com/od/photogalleries/u/American-City-Pictures.htm>
- [http://www.npr.org/blogs/pictureshow/2009/03/american\\_farmer.html](http://www.npr.org/blogs/pictureshow/2009/03/american_farmer.html)
- [http://interactives.mped.org/view\\_interactive.aspx?id=28&title=](http://interactives.mped.org/view_interactive.aspx?id=28&title=)

### **ADDITIONAL REQUIRED RESOURCES:**

- Triple T Chart [http://www.pnwbores.org/ssela/Sample\\_Lessons/SecondGrade/pdf\\_files/Unit2/Unit2\\_Lesson2\\_Triple\\_T-chart.pdf](http://www.pnwbores.org/ssela/Sample_Lessons/SecondGrade/pdf_files/Unit2/Unit2_Lesson2_Triple_T-chart.pdf)
- Triple Bubble Venn <http://freeology.com/wp-content/files/triplevenn.pdf>
- Glencoe Literature Study Guide <http://www.glencoe.com/sec/literature/litlibrary/pdf/yearling.pdf>

## **OPTIONAL FICTION:**

Prentice Hall Literature Silver Edition: Timeless Voices, Themes Timeless

- New World p 878
- Southern Mansion p 500
- Connections Literature Past and Present from Hatchet p 166
- Cub Pilot on the Mississippi p 100 OR [http://www.online-literature.com/twain/life\\_mississippi/7/](http://www.online-literature.com/twain/life_mississippi/7/)

## **OPTIONAL NON-FICTION**

Prentice Hall Literature Silver Edition: Timeless Voices, Themes Timeless

- “A Tour on the Prairies” p 84 OR <http://etext.virginia.edu/toc/modeng/public/IrvTour.html>

Safari Montage

- Geographic Perspectives USA (25 min)
- New York A Documentary Film: The Country and the City (excerpts)

Teach Tolerance: What is Rural America?

- [www.tolerance.org/sites/default/files/general/charts.pdf](http://www.tolerance.org/sites/default/files/general/charts.pdf)

WEBSITES

- <http://www.census.gov/population/censusdata/urdef.txt>
- [http://www.nal.usda.gov/ric/ricpubs/what\\_is\\_rural.shtml](http://www.nal.usda.gov/ric/ricpubs/what_is_rural.shtml)
- [http://www.arhaonline.org/what\\_is\\_rural.htm](http://www.arhaonline.org/what_is_rural.htm)
- <http://www.census.gov/population/cen2000/atlas/censr01-103.pdf>
- [http://www.lexic.us/definition-of/suburban\\_area](http://www.lexic.us/definition-of/suburban_area)

## ACTIVITIES (Required)

- Drawing on what they have already covered about urban settings in Unit 1, students will be provided with visuals to brainstorm the contrast of the new term (rural) to the known (urban)

URBAN:

<http://environment.nationalgeographic.com/environment/habitats/urban-profile/?source=A-to-Z>,

<http://jacksonville.about.com/od/photogalleries/u/American-City-Pictures.htm>

RURAL:

[http://www.npr.org/blogs/pictureshow/2009/03/american\\_farmer.html](http://www.npr.org/blogs/pictureshow/2009/03/american_farmer.html)

- Students will generate a definition of SUBURBAN by investigating the website:  
[http://www.lexic.us/definition-of/suburban\\_area](http://www.lexic.us/definition-of/suburban_area) , and additional pictures (see addendum)
- In pairs, using a Triple Chart, (see addendum) students will generate a list of attributes for each community, adding what they know from personal experience from Pierson, Deland, Mexico, other areas lived, etc. After the charts are complete, they will be placed around the room so that students can do a ‘gallery walk’, this time, recording information from the collective charts on a Three Bubble Venn Diagram, (see addendum) or use link below:

[http://interactives.mped.org/view\\_interactive.aspx?id=28&title=](http://interactives.mped.org/view_interactive.aspx?id=28&title=)

After the gallery walk, students will share their findings in small group, and come up with the essential elements of rural, urban, and suburban communities.

- Students will read the Empower3000 article: *Same Kids, Different Lives*, (see addendum) and analyze the experiences of the children in the article by contrasting the locations of their homes and relate this to the concept of setting.
- The Glencoe Literature Library Study Guide (see materials list) provides a scaffold for an ongoing literature circle approach to a class reading of the text. In addition to the prompts included in the guide, students should also continuously consider (and record in their literature logs) how the setting controls and reinforces action and character development of the novel.

- In addition to the class novel, student groups will regularly read from the provided fiction and non-fiction materials list, outline the elements of description that identify the setting as rural, discuss the impact of setting on the story, and present their findings to the class. Students will pay particular attention to the vocabulary.
- Students will collaborate or work individually to create a Photo-story, PowerPoint or tri-board to present a pictorial debate on the most memorable aspects of rural life drawing from both stories they have read, as well as personal experience. Each of the visual options must be accompanied by an essay.

## ACTIVITIES (Optional)

- If access to a video version of the film is available, students will be introduced to The Yearling with a 10 minute video clip to reinforce the rural Florida setting.
- In small groups, students will examine the definitions of 'rural' from their assigned source and create an accurate kid friendly definition from their assigned source: US Census, Office of Management and Budget, and the USDA

Students will be provided with the following websites to investigate the definition of *rural*:

Definition of RURAL: US CENSUS <http://www.census.gov/population/censusdata/urdef.txt>

Definition of RURAL: USDA [http://www.nal.usda.gov/ric/ricpubs/what\\_is\\_rural.shtml](http://www.nal.usda.gov/ric/ricpubs/what_is_rural.shtml)

Definition of RURAL: Office of Management and Budget [http://www.arhaonline.org/what\\_is\\_rural.htm](http://www.arhaonline.org/what_is_rural.htm)

- Students will access the web resources from Teaching Tolerance (see additional documents in addendum for a sample) <http://www.tolerance.org/activity/interpreting-visuals-rural-america> to analyze patterns of poverty and setting.
- Students will take photos of their neighborhood/community outside of school to illustrate the essential elements of the definitions for *urban*, *suburban* and *rural* they have developed and present them to the class.

## PROJECT BASED ASSESSMENT for Unit 2

The final project will allow students to answer the essential question: What does the rural setting contribute to the stories we have read in this unit?

Students will create a portfolio from the following menu of options for a total of 100 points. All essays must be a minimum of five paragraphs long, and conform to the identified rubric\* (see materials list).

An essay defining the terms and comparing and contrasting the three communities: urban, suburban, rural. (10 pts) RUBRIC A

A photo-essay with a minimum of 10 images depicting the essential elements of rural, suburban or urban communities, with the significance of each image described in a three sentence caption. (10 pts) This option can be repeated for each of the three communities for a total of 30 points. RUBRIC B

An essay describing the setting of one of the works read, and the impact of the setting on the plot, characters, and or outcome of the story. (5 pts) This option can be repeated four times for a total of 20 points. RUBRIC C

An artwork clearly illustrating a pivotal setting from any of the works read. The artwork must include title of the work, author and the text-based description of the scene depicted, correctly cited. (10 pts) This option may be repeated 3 times for a total of 30 points. RUBRIC D- Artwork

A persuasive tri-board photo essay, Photo Story or PowerPoint with a minimum of 10 images presenting an argument for one of the three communities—rural, urban, or suburban-- as the ideal location for your future home as an adult. In your argument be sure to include specific information regarding employment, education, family life, social life, and recreation that clearly support your selection. Each image must be accompanied by a minimum three sentence written (or spoken) caption. (30 pts) RUBRIC D-Photo-Essay/Photo Story/PPT

An original short story or play in which the setting is clearly defined as rural, suburban, or urban, and setting has a significant impact on the character(s), plot, and or outcome of the story. (50 pts) RUBRIC B

\* All rubrics add up to 100 points:

1-19 = INS (F)      20-39 = emerging (D)      40-59 = basic (C)      60-79 = developing (B)      80-99 = proficient (A)

Project Based Learning - PBL CHECKLISTS: (all are clickable links)

All rubrics add up to 100 points. 1-25 = emerging, 26-50 = basic, 51-74 = developing, 75-100 = proficient

- Rubric A <http://pblchecklist.4teachers.org/view.php?id=346553>
- Rubric B <http://pblchecklist.4teachers.org/view.php?id=346556>
- Rubric C <http://pblchecklist.4teachers.org/view.php?id=346557>
- Rubric D Photo Story, Photo-Essay, PPT <http://pblchecklist.4teachers.org/view.php?id=346562>
- Rubric D Artwork <http://pblchecklist.4teachers.org/view.php?id=346559>

**MS CORE CURRICULUM 8TH GRADE UNIT 2 FINAL PROJECT ASSESSMENT GRID**

Student: Jane Sample

	PTS	<b>GRADE Weighting:</b>		PTS	<b>GRADE Weighting:</b>		PTS	<b>GRADE Weighting:</b>
<b>Compare-Contrast Essay</b>	10	<b>Multiply Rubric Score by .1</b>	<b>Photo Essay</b>	10	<b>Multiply Rubric Score by .1</b>	<b>Impact of Setting Essay</b>	5	<b>Multiply Rubric Score by .05</b>
<i>Urban-Rural</i>	10	$89 \times .1 = 8.9$	<i>My Rural Community</i>	10	$94 \times .1 = 9.4$	<i>The Yearling CH 14</i>	5	$65 \times .05 = 3.25$
			<i>Deland Suburb</i>	10	$100 \times .1 = 10.0$	<i>Western Wagons</i>	5	$80 \times .05 = 4$
			<i>Orlando Urban Center</i>	10	$75 \times .1 = 7.5$			
<b>TOTALS</b>		<b>8.9</b>			<b>26.9</b>			<b>7.25</b>

	PTS	<b>GRADE Weighting:</b>		PTS	<b>GRADE Weighting:</b>		PTS	<b>GRADE Weighting:</b>
<b>Artwork of Pivotal Setting</b>	10	<b>Multiply Each Rubric Score by .1</b>	<b>Persuasive Essay-Triboard Photo Story, PowerPoint</b>	30	<b>Multiply Each Rubric Score by .1</b>	<b>Short Story/Play</b>	50	<b>Multiply Each Rubric Score by .5</b>
	30			30		<i>Pierson Town</i>	50	$96 \times .5 = 48$
<b>TOTALS</b>								<b>48</b>

**Project Grade: 91 (8.9 + 26.9 + 7.25 + 48)**

## MIDDLE SCHOOL CORE READING

**Grade 8**

**Unit 3**

**Timeline: 5-7 weeks**

### **TITLE: Looking Back on America**

**Overview:** Students read works of historical fiction and discuss how authors' perspectives might produce accounts of historical events that differ from what we know happened. Students work collaboratively to reconcile different authors' points of view and discuss why these differences occur. Students read "Paul Revere's Ride" by Henry Wadsworth Longfellow and also study the actual events of that night, thus revealing the impact that poetry can have on historical memory. At the conclusion of this unit, students will conduct in-depth research in order to write a report that focuses on the connections among individuals, ideas, and events of an event from America's past. Accompanying this research project is a reflective essay that addresses the essential question: How is learning history through literature different than learning through informational texts?" Students will upload their reflective essays as a podcast or other multimedia format on a class webpage.

**ESSENTIAL QUESTION:** How does learning history through literature differ from learning through informational text?

**Vocabulary:** The vocabulary list provided below is the minimum requirement for this unit. The reading teacher is encouraged to identify, select, and instruct additional text-based vocabulary as appropriate to meet student needs.

**Preamble to the Constitution and Amendment I** ( p.233/244  
American Journey)

1. enumeration (n) census or population count; a list
2. abridging (v) reducing the length of; condensing
3. redress (n) remedy; correction
4. grievances (n) real or imagined wrongs used as a cause for protest

**Paul Revere's Ride** p.302 Prentice Hall

1. belfry (n) curved opening in a bell tower
2. stealthy (adj) quiet and cautious
3. tread (v) to walk on, over or along
4. impetuous (adj) characterized by sudden and bold action
5. spectral (adj) of or resembling a specter; ghostly
6. aghast (adj) terrified; shocked
7. peril (n) danger
8. muster (v) to bring together

**Lincoln: A Photobiography** p.256 Prentice Hall

1. abduction (n) kidnapping
2. vindictiveness (n) desire for revenge
3. revoke (v) to withdraw or repeal
4. assailant (n) a person who attacks another person
5. conspiracy (n) an agreement by two or more people to perform an illegal or wrong act

**The Drummer Boy of Shiloh** p.6 Prentice Hall

1. benediction (n) blessing
2. riveted (adj) fastened or made firm
3. resolute (adj) determined

**Arguments in Favor of the 16<sup>th</sup> Amendment** p.404 Prentice Hall

1. suffrage (n) the right to vote
2. amending (v) changing
3. gratified (adj) pleased or satisfied
4. oppressive (adj) harsh and unjust
5. liberties (n) legal rights to engage in certain kinds of action

## FOCUS STANDARDS

- **RL.8.9:** Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.
- **RI.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
- **RI.8.9:** Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
- **W.8.7:** Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- **SL.8.5:** Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
- **L.8.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

## STUDENT OBJECTIVES

- Read, discuss, and write a variety of responses to fiction and non-fiction about events from America's past.
- Compare and Contrast story, characters, plots, themes, and settings from a variety of text about American history
- Analyze how historical fiction draws on themes, patterns of events, or character types from myths to traditional stories.
- Determine an author's point of view in a text, and discuss the impact that has what was written.
- Recite poetry with classmates

# MATERIALS

## Required Fiction

- Paul Revere's Ride (PH/IR)
- Drummer-boy of Shiloh (PH)
- Occurrence at Owl Creek Bridge (on-line/Safari Montage)

## Optional Fiction

- My Brother Sam is Dead (novel/Additional)
- Witch of Blackbird Pond (novel/Additional)

## Required Poetry

- Invocation from John Brown's Body (PH)
- Harriet Beecher Stowe (PH)
- I too Sing America (on-line)
- Preamble to U.S Constitution & First Amendment (S.S. text)

## Optional Poetry

- Song of Hiawatha (Lang. of Lit.)
- One More Round by Maya Angelou (Lang. of Lit.)

## Optional Non-Fiction

- Paul Revere: The Man (Lang. of Lit.)
- Reflections on the Civil War (Lang. of Lit.)
- Civil War Journey (Lang. of Lit.)

## Required Non-Fiction

- Preamble to U.S Constitution & First Amendment (S.S. text)
- Letter to Thomas Jefferson (TeachingAmericanHistory.org)
- The Deposition Draft (Prentice Hall)
- Lincoln a Photo biography (Prentice Hall)
- Harriet Tubman Guide to Freedom (Prentice Hall)
- Underground Railroad (Prentice Hall)
- Arguments in Favor of the 16<sup>th</sup> Amendment (Prentice Hall)
- Battle of Shiloh & Underground Railroad Article (8<sup>th</sup> grade School History Textbook, pg 46)

## ADDITIONAL RESOURCES

- Readers Handbook
- Safari Montage
- Achieve 3000/Teen Biz
- Cross Curriculum Textbooks
- Dear America Series (media center)
- Relevant Educational Websites

## REQUIRED ACTIVITIES

- Graphic Organizer

As you read historical fiction from this unit, take notes in your journal about the story characters, plot, themes, patterns of events, and setting. As you take notes about these categories, continue to think about how the historical setting impacts the story. Be sure to note page numbers with relevant information, or mark your text with Post-it notes, so you can go back and cite the text during class discussion.

- Who are the major characters?
- Do they remind you of any character types from myths or other traditional stories? How?
- What is the problem faced by the character(s)? How does he/she/they/resolve the problem
- What is the theme of the novel? (i.e. good vs. evil, overcoming challenges, etc)
- What is the impact of the historical setting(s) on the characters, plot, or theme?
- Are there any recognizable patterns of events? What are they and what do they remind you of?

Your teacher may give you the opportunity to share your notes with a partner who read the same text, prior to class discussion (RL. 8.5, RL 8.1, RL 8.2, RL 8.9)

- Class Discussion

Compare and contrast the impact of historical settings on characters, plots, and themes of the various stories read. Can you begin to make any generalizations about the impact historical setting has on these stories? What are they? (SL 8.1a, b, c, d, RL 8.9)

- Class Discussion/Informational Text Response

Summarize what you learned by outlining the main ideas behind the Preamble to the Constitution and the First Amendment by creating a comic strip of key ideas. Be sure to note the page/paragraph numbers that each box refers to so you can go back and cite the text during class discussion. (RL 8.1, RI 8.1, RL 8.2, RI 8.2, RL 8.3, RI 8.3, RI 8.6, RI 8.9, W 8.9, W8.9b, L8.1a, b, c, L8.2a, b, c, L8.3)

- Literacy/Informational Text Response

Read Harriet Tubman and *The Underground* by Robert W. Peterson to compare male and female perspectives. What do these texts reveal about the historical time period they were written in/about? Describe how the author's point of view influences the readers' thoughts and feelings about America.

- Literary Response

Read *The Drummer Boy of Shiloh* (short story) and *Reflections from the Civil War*, compare the myths of fictional war to the reality of actual war accounts and what soldiers' faced.

- Poetry Response/Class Discussion

Respond to this line from the poem "Paul Revere's Ride" by Henry Wadsworth Longfellow: "the fate of a nation was riding that night." What is the literal versus figurative meaning of this line? Discuss how literature can give a different view of history than informational texts. Why are we so drawn to poetry? Write responses to these questions in you journal and share with a partner prior to class discussion. (RL 8.1, RL 8.2, RL 8.4, RL 8.5, SL 8.1a, b, c, d, SL 8.3, L 8.3)

- Dramatization/Fluency

After reading Civil War poems discuss the meaning of these poems as it relates to life America. How does the structure of poetry contribute to its meaning in a different manner than prose? What does the poem reveal about life in America? Decide how to share lines/stanzas with a classmate, and perform a dramatic reading of this poem for your classmates. (RL 8.5, RL 8.9, SL 8.6, L8.3)

- Word Study

(Continuing Activity from the second unit) Add the words we've found, learned, and used throughout this unit to your personal dictionary (e.g. from "Paul Revere's Ride": moorings, muster, barrack, grenadiers, belfry, encampment, etc) This dictionary will be used all year long to explore the semantics (meanings) of words and their origins. (L8.4a, b, c, d)

## OPTIONAL ACTIVITY

- Art Appreciation/Class Discussion

How does art help us to look back on America in a different way then informational or literary texts do? How does the visual depiction of an event, such as the painting "Midnight Ride of Paul Revere" by Grant Wood, tell a deeper story than text alone? Write responses to these questions in your journal and share with a partner prior to class discussion. (RL 8.5, SL 8.1a, b, c, d, L 8.3)

## **PROJECT BASED ASSESSMENT for Unit 3**

- Report Writing

Choose an event from America's past to research, focusing on the connections among individuals, ideas, and events. Draw on several sources, including a variety of literary, informational, and multimedia texts in order to find multiple perspectives on an event. Write a report and work with classmates to strengthen the quality of your report. Prior to publishing, integrate multimedia and/or visual displays into your report to clarify information and strengthen your claims with evidence. Present your report to the class and upload it to a class webpage for this unit. (RL.8.6, RI.8.3, RI.8.6, RI.8.7, RI.8.8, W.8.2a, b, c, d, e, f, W.8.7, W.8.5, W.8.6, L.8.3, SL.8.4, SL.8.5, L.8.1a, b, c, L.8.2a, b, c, L.8.3)

- Reflective Essay/Multimedia

Write a response to the essential question: "How is learning history through literature different than learning through informational texts?" Make sure to include words and phrases learned as part of word study, including figurative and connotative language, and refer to literature and informational texts read. After your teacher reviews your first draft, work with a partner to edit and strengthen your writing. Be prepared to record your essay and upload it as a podcast, or other multimedia format, on the class webpage for this unit. (W.8.4, W.8.9a, b, SL.8.1a, b, c, d, SL.8.4, L.8.3, L.8.1a, b, c, L.8.2a, b, c, L.8.3)

### Unit 3 Multimedia Project Rubric: Historical Report with Multimedia Components

CATEGORY	4	3	2	1
<b>Variety of Sources</b>	3 or more sources are collected to have multiple perspectives of the information collected for all graphics, facts and quotes. All documented in desired format.	1-2 sources collected of information for all graphics, facts and quotes . Most documented in desired format.	1-2 sources of information collected for graphics, facts and quotes, but not documented in desired format.	Very little or no source information was collected.
<b>Rough Draft</b>	Rough draft brought on due date. Student shares with peer and extensively edits based on peer feedback.	Rough draft brought on due date. Student shares with peer and peer makes edits.	Provides feedback and/or edits for peer, but own rough draft was not ready for editing.	Rough draft not ready for editing and did not participate in reviewing draft of peer.
<b>Content</b>	Makes multiple connections when covering the topic with in-depth details and examples. Subject knowledge is excellent.	Includes some connections with essential knowledge about the topic. Subject knowledge appears to be good.	Connections with content are few, include good information about the topic, but there are 1-2 factual errors.	Connection with the content is minimal OR there are more than 2 factual errors.
<b>Mechanics</b>	No misspellings or grammatical errors.	A few, no more than 4 misspellings and/or mechanical errors.	Several misspellings, between 5-9, and/or grammatical errors.	More than 10 errors in spelling or grammar.
<b>Oral Presentation</b>	Interesting, well-rehearsed with smooth delivery that holds audience attention.	Relatively interesting, rehearsed with a fairly smooth delivery that usually holds audience attention.	Delivery not smooth, but able to hold audience attention most of the time.	Delivery not smooth and audience attention lost.
<b>Attractiveness</b>	Makes excellent use of font, color, graphics, effects, etc. to enhance the presentation.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content.	Did not use any font, color, graphics, effects etc. .

## MIDDLE SCHOOL CORE READING

**Grade**

**8**

**Unit**

**4**

**Timeline: 5-7 Weeks**

**TITLE: Authors and Artists**

### **Overview:**

In this unit, students step back and consider the motivations of authors and artists alike: What inspires artists? How is it similar and different from that which inspires authors? How is the process of creating a painting or sculpture similar to and different from the process of writing a story or poem? Students also read books written about artists, and study art that can be seen in museums across America. Students work with classmates to uncover the unspoken meanings behind words and artwork. In addition to fine art, students discuss illustrations and other forms of commercial art, looking for similarities to and differences from fine art, both in motivation and presentation styles. This unit ends with a presentation that pairs visual art with writing— First, students need to select the work of an artist or author whom they admire. Next, they will create an original work inspired by the author or artist they have chosen. If the inspiration is a piece of visual art, they will create an original written project: a poem, short story, or essay that is related in some way to the selected artwork. If the inspiration is a piece of writing, they will create an original art project: a drawing, painting or sculpture that is related in some way to the selected writing. In an oral presentation, students explain the rationale for their author/artist selection, describing how the work inspires them. They will use vocabulary terms from the unit on the elements of art to describe the art work, whether their own creation, or the artist’s work, and they will clearly describe the relationship between the written work and the artwork. In a class blog, students will describe a class presentation they particularly liked (it can be their own) and reflect on the idea of artistic inspiration in art or writing.

### **ESSENTIAL QUESTION**

**How are artists and authors similar?**

**Vocabulary:** The vocabulary list provided below is the minimum requirement for this unit. The reading teacher is encouraged to identify, select, and instruct additional text-based vocabulary as appropriate to meet student needs.

Chasing Vermeer:

1. absentminded: (adjective) **Absent** means "not present." If you're **absent-minded**, you're forgetful and do not think about what you're doing.
2. anonymous: (adjective) Written, done, or given by a person whose name is not known or made public
3. attribute: (verb) to give credit to someone else for you accomplishment
4. blackmail: (noun) The crime of threatening to reveal a secret about someone unless the person pays a sum of money or grants a favor
5. coincidence: (noun) A chance happening or meeting
6. curator: (noun) The person in charge of a museum or art gallery
7. embroider: (verb) To sew a picture or a design onto cloth
8. forge: (verb) To make illegal copies of paintings, money, etc.
9. gullible: (adjective) believing anything you're told; easily tricked.
10. incompetent: (adjective) not being able to do something well or effectively.
11. inexplicable: (adjective) cannot be explained
12. justice: (noun) Fair and impartial behavior or treatment
13. luminous: (adjective) Shining or glowing
14. mediocre: (adjective) Of average or less than average quality
15. murmur: (verb) To talk very quietly or to make a quiet, low, continuous sound

16. premises: (noun, plural) Land and the buildings on it
17. reproduction (noun) A copy of something
18. senile: (adjective) Weak in mind and body because of old age
19. sinister: (adjective) Seeming evil and threatening.
20. turret: (noun) A round tower in a building, usually on a corner. Many castles have turrets.

Elements of Art:

1. Color: (noun) chroma, hue
2. Proportion: (noun) comparative relation of size, quantity
3. Space: (noun) extent or area in two dimensions;
4. Balance: (verb) to arrange parts symmetrically
5. Line: (noun) a. the edge or contour of a shape
6. Shape: (verb) to give definite form, configuration, contour
7. Unity: (noun) harmony, solidarity
8. Form: (noun) contour, design
9. Tone: (verb) to modify the tone or general coloring
10. Point of view: (noun) the position of the narrator in relation to the story, also angle, perspective
11. Author's style: (noun) the manner in which the author writes the story. Some examples include humor, imagery, sarcastic, satire, etc.
12. Perspective: (noun) creating the effect of three dimensions on a two-dimensional surface

13. Worm's eye perspective: (noun) the perspective looking from the ground up.
14. Bird's eye perspective: (noun) the perspective looking from the sky down.
15. Irony: (noun) indicating an intention or attitude opposite to what is stated.
16. Mood: (noun) emotional tone or general attitude

## FOCUS STANDARDS

- **RL.8.2:** Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- **RI.8.5:** Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.
- **RI.8.8:** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.
- **W.8.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- **SL.8.2:** Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
- **L.8.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- **L.8.5 (b):** Use the relationship between particular words to better understand each of the words.
- **L.8.5 (c):** Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded*, *willful*, *firm*, *persistent*, *resolute*).

## STUDENT OBJECTIVES

- Read and discuss a variety of fiction and nonfiction, specifically what these genres reveal about art and artists.
- Determine an author's point of view in a text, compare it with an artist's perspective in a work of art, and discuss the impact perspective has on what was created.
- Compare and contrast authors' and artists' motivations for creativity.
- Conduct research on an artist of choice.
- Determine the meaning of words and phrases as they are used to describe authors and artists, including figurative, connotative, and technical vocabulary.
- Discuss how the use of literary techniques, such as humor or point of view, helps engage readers with the text.
- Write a variety of responses to literature, poetry, informational text, and works of art.
- Participate in group discussions.

## MATERIALS

### REQUIRED FICTION

- “Mother to Son” by Langston Hughes <http://www.poetryfoundation.org/poem/177021>
- Novel - Chasing Vermeer by Blue Balliett

### REQUIRED NON-FICTION

- Safari Montage: Video of Life of Vincent Van Gogh
- <http://www.exploringabroad.com/art/museums.htm>

### REQUIRED ADDITIONAL RESOURCES

- <http://www.vangoghgallery.com/misc/bio.html>
- [www.poetryfoundation.org/bio/langston-hughes](http://www.poetryfoundation.org/bio/langston-hughes)
- How to Look at Art <http://www.kinderart.com/artspeak/artart3.html>
- <http://www.artcyclopedia.com/>

## OPTIONAL FICTION

- “I too, sing America”, Langston Hughes <http://www.poetryoutloud.org/poems/poem.html?id=177020>
- “We Wear the Mask”, Paul Dunbar (audio) <http://www.poetryoutloud.org/audio/05%20Track%2005.mp3>

## OPTIONAL NON FICTION

- Vincent Van Gogh: Portrait of an Artist, by Jan Greenburg and Sandra Jordan
- “Cathedral: The Story of Construction,” David Macaulay

## OPTIONAL ADDITIONAL RESOURCES

- [www.loc.gov/teachers/lyrical/ideas](http://www.loc.gov/teachers/lyrical/ideas) (activity ideas for song and poetry)
- [www.readwritethink.org](http://www.readwritethink.org)
- [www.teenlit.com](http://www.teenlit.com)

## REQUIRED ACTIVITIES

- Through identifying these vocabulary words, the students will be able to better understand how to analyze art and understand the text better. [Continuing activity from the third unit] Add words found, learned, and used throughout this unit to your personal dictionary. This unit focuses on distinguishing among the connotations of these words as they are used by artists. This dictionary will be used during the unit to explore the semantics (meanings) of words and their origins. (L.8.4a, b, c, d, L.8.5b, c)
- Look at how artists' use of perspective impacts the works of art (from the list above). Discuss the different perspectives with your classmates (e.g., bird’s eye, worm’s eye) and how changing the perspective would entirely change the piece. Find other examples of art using these perspectives. As you proceed through this unit, use a similar approach to examine how authors use point of view. Determine an author’s point of view or purpose in a text and analyze how (and if) the author acknowledges conflicting viewpoints. How does the point of view affect your understanding of the story, and how would changing the point of view entirely change the story? Use the novel, *Chasing Vermeer*.(SL.8.1a, b, c, d, RI.8.6)
- Look at a variety of art: fine art, illustrations, ads, pictorial histories, etc. Evaluate the motives (e.g., social, commercial, political) behind each presentation. How does the motivation impact the message? Why? Write responses to these questions in your journal and share with a partner prior to class discussion. The site: <http://www.kinderart.com/artspeak/artart3.shtml> is a site that describes how to look at art. You can use

this site: <http://www.exploringabroad.com/art/museums.htm> to navigate museum websites to view art using the new techniques students have learned through activity.(SL.8.2, SL.8.1a, b, c, d)

- **For the following activities on Langston Hughes, the student will analyze writer’s work and compare to artists of the Harlem Renaissance. These are the steps to look at the text and art and see how the author Langston Hughes is similar to artists during the Harlem Renaissance.**
- Poetry can help students make connections between historical periods and events and the impacts those events have on individuals. Langston Hughes was first recognized as an important literary figure during the 1920s, a period known as the “Harlem Renaissance” due to the number of emerging black writers. Students can research an artist during that period via the [www.artcyclopedia.com](http://www.artcyclopedia.com) link. (SL.8.2)
- Students will write at least one important thing they learn about Langston Hughes after each activity. This is an opportunity for students to reflect on learning and make connections. Students should be instructed to focus on three areas of Hughes’ life – his contributions to society, his style, and how he was influenced. This will help students understand what inspired Langston Hughes to write what he did. (RI.8.5, RI.8.8, W.8.2)
- Read aloud “*Mother to Son*” by Langston Hughes. Discuss the comparison between life and a stairway. Discuss with students other things that life could be compared to. Write the starter, “Life is…” on the chalkboard. Have students provide you with 5-8 different comparisons. Examples of some commonly suggested metaphors include: “Life is a rollercoaster,” “Life is a race, “ etc. Have the students select one metaphor from the list and together as a class, expand it by listing details. For example, “Life is a Rollercoaster” may be developed by listing all those things which could be considered as shared elements of both. For example, both have ups and downs; sometimes it is scary; there are slow times and fast times. Take these various commonalities and create a five line poem together on the board. Break students into small groups and have each student select one of the “Life is…” comparisons from the master list, or come up with one of his/her own. Have students brainstorm in small groups, allowing them to discuss commonalities for each of their comparisons. Once these are compiled, students then take the ideas generated and individually create a metaphor poem about life of 4-6 lines. (RL.8.2, RI.8.5, W.8.2, L.8.5, L.8.5b)
- Have students read along while Langston Hughes’ “*Mother to Son*” is read aloud **without the title**. Give students a minute to go back and reread the poem to answer these questions:
  1. Whose voice do you hear in the poem?
  2. To whom is that speaker talking?
  3. What is that speaker saying to the one who’s listening?

Once students have answers to those questions, ask the following:

How would you describe the speaker’s tone of voice? (RI.8.8, RI.8.5, W.8.2, L.8.5 a, b)

- Have students come up with their own situations that call for giving someone else advice. Encourage them to be creative in their choices and to think about these questions before getting started:

1. To whom are you giving advice?
2. What's the situation?
3. What, specifically, do you need to tell them?
4. What kind of voice would you use?

Have students write their poems, but tell them that they don't have to make the poems rhyme. Advise students to try breaking up their ideas into lines that make sense to them. (RI.8.8, RI.8.5, W.8.2, L.8.5 a, b)

- Read excerpts of Van Gogh's biography from <http://www.vangoghgallery.com/misc/bio.html> Discuss the excerpt and the sadness Van Gogh may have felt during his childhood. Discuss the feelings of "sadness" and "loneliness". Allow the students to talk about times that they felt sad or lonely.

Have students write similes and metaphors for sadness and loneliness. Then brainstorm a list together as a class that can be referenced later. (RL.8.2, W.8.2, L.8.5, b, c)

Examples could be:

- Loneliness is as stagnant as an algae-covered pond.
  - Sadness is as gray as a rain cloud.
  - Loneliness is a fog spreading over a field.
  - Sadness is a far-off train whistle.
- Display and discuss several paintings of Vincent Van Gogh. Choose some that clearly portray someone who appears sad or lonely. Include at least one self-portrait if possible. Talk about how the artist shows emotion. Help the students notice the colors and brushstrokes and how they help reveal the subject's mood. Discuss any other images in the paintings that might give clues about the artist's state of mind. (SL.8.2)

Talk about Van Gogh's depression, despair, and hopelessness and how his artwork was not received well by his father or society. Discuss his feelings and what was going on in his life and their influence on his artwork. Refer to the text, and use computer to research Van Gogh's life. (RL.8.2, SL.8.2)

- Select one Van Gogh piece that shows someone who looks sad or lonely. Have students write poems about the character in the painting. Encourage the use of simile and/or metaphor for the emotions of the person in the artwork. Allow students to select from the brainstormed list if they choose, but they should also create some similes and metaphors of their own. The poems should not be lengthy. Later the students will be writing them onto their artworks.

The students will use oil pastels to create a drawing that depicts sadness or loneliness. Their artwork may be a portrait, scene, or abstract lines and shapes—whatever they feel will best represent the mood. The artwork may be an extension of the Van Gogh example or illustrate a time when the student felt sad or lonely.

The students will incorporate their edited poem into their drawing. The words might flow throughout the picture or be spoken by a character. Perhaps the poem may be written around a frame surrounding the artwork. Encourage the students to think about unity when they add the words. The placement and style of their lettering should reflect the style of their artwork. (W.8.2, SL.8.2, L.8.5)

- Review the website:

<http://www.wakegov.com/NR/rdonlyres/0BB5B376-8606-4426-B42E-E6789786A70B/0/FromtheMixedupFilesofMrsBEF.pdf>,

Students will read the author interview from the website and answer reading comprehension questions from interview such as where does E.L. Konisburg get her ideas from. Students should have a good sense of what inspires Konisburg. Students will create a double bubble map comparing E.L. Konisburg to the artist they are researching. (RL.8.2, RI.8.5, RI.8.8, W.8.2)

## Optional Activities

- Examine and discuss the variety of perspectives used by the artists in the artworks chosen by teacher (e.g., worm’s eye perspective, sitting at the table, far away, up close, etc.). How does the perspective affect the viewer’s relationship to the work? Write responses to these questions in your journal and share with a partner prior to class discussion. Discuss how this compares to authors' use of perspective in the characters they create using the novel. (SL.8.1a, b, c, d)
- Read “Cathedral: The Story of Its Construction by David Macaulay”
- Activity: Macaulay suggests a religious significance for the maze pattern in the floor. Many other features of religious architecture are given significance also. Write a paper on architectural symbolism. Compare the significance for the maze pattern in the floor to the Cosmati Pavement, a mosaic created in 1268 by the command of King Henry III that exists in present-day Westminster Abbey. (RL.8.2, RI.8.5, RI.8.8, W.8.2)
- Activity: Choose a real Gothic cathedral and write a research paper about it. Examine its history and its special architectural features. What was the inspiration of the Gothic Cathedrals? (SL.8.2, RI.8.5, RL.8.2, RI.8.8)
- Enrichment: Research a famous 18<sup>th</sup> century architect, Robert Adam, who is buried at Westminster Abbey.
- Enrichment: Compare and contrast building materials, size, roof types, and stained glass windows between Westminster Abbey (Gothic cathedral in England) with Washington National (Gothic style in Washington, D.C.). (RL.8.2, RI.8.5, RI.8.8, W.8.2)

## **PROJECT BASED ASSESSMENT for Unit 4**

The final project for this unit has three parts, a writing/art project, an oral presentation and a class blog.

Students will create a presentation that pairs visual art with writing— First, students need to select the work of an artist or author whom they admire. Next, they will create an original work inspired by the author or artist they have chosen. If the inspiration is a piece of visual art, they will create an original written project: a poem, short story, or essay that is related in some way to the selected artwork. If the inspiration is a piece of writing, they will create an original art project: a drawing, painting or sculpture that is related in some way to the selected writing.

For the oral presentation, students will explain the rationale for their author/artist selection, describing how the work inspires them. They will use vocabulary terms from the unit on the elements of art to describe the art work, whether their own creation, or the artist's work, and they will clearly describe the relationship between the written work and the artwork.

In a class blog, students will describe a class presentation they particularly liked (it can be their own) and reflect on the idea of artistic inspiration in art or writing.

**UNIT 4 AUTHORS  
AND ARTISTS**

**Visual Art-Writing  
Project RUBRIC**

Student Name \_\_\_\_\_

CATEGORY	4	3	2	1
<b>Oral Presentation</b>	Rationale/inspiration for author artist selection clearly described. All appropriate vocabulary words used to describe artist/artwork. Clear explanation of relationship between their art/writing and the artist/author's work.	Rationale/inspiration for author artist selection somewhat described. Many appropriate vocabulary words used to describe artist/artwork. Some explanation of relationship between their art/writing and the artist/author's work.	Rationale/inspiration for author artist selection partly described. Some appropriate vocabulary words used to describe artist/artwork. Little explanation of relationship between their art/writing and the artist/author's work.	Rationale/inspiration for author artist selection not described. Few appropriate vocabulary words used to describe artist/artwork. No clear explanation of relationship between their art/writing and the artist/author's work.
<b>Artwork Selection</b>	Original work shows clear connection to selected writing/artwork High quality of work indicates significant effort	Original work shows some connection to selected writing/artwork Good quality of work indicates effort	Original work shows little connection to selected writing/artwork Quality of work indicates some effort	Original work shows no clear connection to selected writing/artwork Low quality of work indicates little effort
<b>Blog</b>	Class presentation clearly and accurately described. Clear mastery of the concept of artistic inspiration.	Class presentation described. General mastery of the concept of artistic inspiration.	Class presentation somewhat described. Some mastery of the concept of artistic inspiration.	Class presentation not described. No mastery of the concept of artistic inspiration.

## MIDDLE SCHOOL CORE READING

Grade: 8

Unit: 5

Timeline: 5-7 weeks

### **Title: The Road Not Taken**

#### **Overview:**

The stage is set by Robert Frost’s poem “The Road Not Taken.” Although students read from classic and contemporary literature, writing, and class discussions focus on how literature helps us define the tension between the needs of the individual and the greater good of society. The goal of this unit is for students not only to apply the reading, writing, speaking, and listening strategies and skills they have learned up until this point in the year, but also to analyze how authors use allegory, symbolism, and satire to make an impact on the reader. This unit ends with a review of “The Road Not Taken.” In order to see how this unit led to deeper understanding of the poem. As with all other units, this unit ends with an open-ended reflective response to the essential question. This essay is followed with a choice for students: write their own narrative or create their own multimedia presentation that demonstrates what they learned this year.

---

#### **ESSENTIAL QUESTION:**

How can literature help us define the greater good?

- Students explore their strengths by reading about strong characters who ventured against conventional society in search of the greater good.

**VOCABULARY**- The vocabulary list provided below is the minimum requirement for this unit. The reading teacher is encouraged to identify, select and instruct additional text-based vocabulary as appropriate to meet student needs.

Related to the Essential Question:

**The Road Not Taken**

Diverged-v.-branched off

Blunders-v.-moves clumsily or carelessly

Smoldering-adj.-burning or smoking without flame

Lilting-adj.-singing or speaking with a light, graceful rhythm

**Raymond's Run**

Prodigy – n.- a person with an unusual talent

Liable – adj.-likely

**Thank You, Ma'am**

Latching –v.-grasping or attaching to

Barren-adj.-sterile; empty

**Flowers for Algernon**

Psychology-n.-science dealing with the mind and with mental and emotio

Tangible-adj.-that which can be understood; definite; objective

Refute-v.-give evidence to prove (an argument or statement)

**The Bet**

Haphazardly –adv.- random manor

Posterity-n.-future generations

Stipulated-adj.-arranged in an agreement

Renunciation-n.-declaration of giving up

Brown vs. Board of Education

Diligent-adj.-careful and thorough

Deliberating-v.-considering carefully

## **VOCABULARY (Continued)**

### **The Vision of Maya Ying Lin**

Criteria-n.-standards by which something is judged

Registrants-n.-people who register to participate

Harmonious-adj.-combined in a pleasing, orderly way

Anonymously-adv.-with the name withheld or secret

Eloquent-adj.-fluent, forceful, and persuasiveness

Unanimous-adj.-agreed to by all

Conception-n.-an original idea

### **Choice: A Tribute to Dr. Martin Luther King, Jr.**

Colossal-adj.-astonishingly large; extraordinary

Conscience-n.-inner sense of right and wrong

Literally-adv.-actually; in fact

Immigrate-v.-come into a foreign country to settle

Apprehension-n.-fear that something bad will happen

Immersed-adj.-deeply involved

Ancestral-adj.-relating to one's ancestors

## FOCUS STANDARDS

- RL.8.7: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
- W.8.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- SL.8.4: Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
- L.8.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.8.3(a): Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or action; expressing uncertainty or describing a state contrary to fact).

## STUDENT OBJECTIVES

- The student will read and discuss a variety of literature that reveals, explicitly or implicitly, “the greater good.”
- The student will experiment performing poetry in a variety of styles and discuss how these changes affect its interpretation.
- The student will compare and contrast character, plot, themes, settings, and literary techniques used in the stories read.
- The student will analyze how particular lines of dialogue in literature propel the action and reveal aspects of a character.
- The student will analyze how writing styles and literary techniques, such as symbolism or satire, are used and how their use impacts meaning and reader engagement.
- The student will write a variety of responses to literature and informational text.
- The student will analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by the director or actors
- The student will create a multimedia presentation on “the greater good” where the message is explicitly stated or implied.
- The student will participate in group discussions.

# **MATERIALS**

## **REQUIRED FICTION**

The InterActive Reader Plus

- Raymond's Run p. 20
- Flowers for Algernon p. 35
- The Bet p. 38

Literature (Prentice Hall)

- The Road Not Taken p. 44
- Thank You, Ma'am p. 172

## **REQUIRED FILM**

- Flowers for Algernon

## **OPTIONAL FICTION**

The InterActive Reader Plus

- The King of Mazy May p.29
- Treasure of Lemon Brown p. 41

Literature (Prentice Hall)

- A Ribbon for Baldy p. 380

## **REQUIRED POETRY**

The InterActive Reader Plus

- Mother to Son p. 32
- Speech to the Young p. 32

- Legacies, the drum, Choices p. 37

## **REQUIRED NON-FICTION**

Literature (Prentice Hall)

- Brown vs. Board of Education p. 230
- The Vision of Maya Ying Lin p. 316
- Choice: A Tribute to Dr. Martin Luther King p. 364

## **OPTIONAL NON-FICTION**

The InterActive Reader Plus

- The Underground Railroad p. 65

Literature (Prentice Hall)

- Harriet Tubman: Guide to Freedom p. 130

## **OPTIONAL NOVELS**

- Little Women
- Adventures of Tom Sawyer
- We Beat the Street (Non-fiction)

## REQUIRED ACTIVITIES

- Introductory Activity
  - 1) Students are to read “The Road Not Taken” by Robert Frost. Talk with students about what they think the poem means, both literally and figuratively. Students write their ideas down in their journal. The poem will be revisited at the end of the unit to see if their thoughts and ideas had changed. (RL.8.2., RL.8.4, SL.8.5)
    - Paraphrase: reread the second stanza of the poem. Paraphrase lines 6 & 7, using your own words to describe what the speaker is thinking about the two roads. Pg 44 PH TE (RI.1, RI2, RL.1, RL.2)
  
- Vocabulary Development
  - 2) Found at the end of each story in Prentice Hall and InterActive Reader
  
- Graphic Organizer
  - 3) VENN DIAGRAM “The Road Not Taken” and two of the following: Mother to Son, Speech to the young, & (Legacies, the drum, and Choices). Examine similarities and differences among the tones of the three poems. Where the circles overlap, use words and phrases to describe attitudes the poem’s speakers share. PH p. 49 TE (RL.8.1, RL.8.4)
  
  - 4) Discuss with the class Miss Kinnian’s, from “Flowers for Algernon”, ladder metaphor for branches of knowledge. Then have students draw charts showing how the branches of their own knowledge are related.
  
- Literary Response/Journal/Class Discussion
  - 5) As you read the stories, poems, articles and novels (and view the films) in this unit, take notes in your journal about particular lines of dialogue or incidents that propel the action, reveal aspects of a character, or “the greater good.” Be sure to note page numbers with relevant information so you can go back and cite the text during class discussion.
    - What is the setting of the reading?
    - Who are the major and minor characters?
    - What problems are faced by the character(s)? How does he/she overcome this challenge?
    - Which lines of dialogue or events were pivotal to the reading? Why?
    - What elements were changed between the novel and the film version?
    - What elements of “the greater good” are revealed, implicitly or explicitly, in the reading?

Your teacher may give you the opportunity to share your notes with a partner who read the same text, prior to class discussion. (RL.8.3, RL.8.7, RL.8.9, RL.8.1, RL.8.2, RL.8.10)

In addition to the above Journal activities have students complete TWO of the following:

- a. As students read “Flowers for Algernon”, have them keep in mind the ethical question of whether or not Dr. Strauss and Dr. Nemur should have operated on Charlie when they had not had permanent favorable results from any of their tests. After students are finished reading the story, have a class debate about whether or not Charlie should have been used in the experiment. Have students prepare by finding examples from the story to support their argument. During the debate, ask questions to make sure you understand what the other group members are saying. Before speaking to disagree with another group member, paraphrase or restate in your own words what the other person said. Ask if your paraphrase expresses what the speaker meant. Then, have students respond with their own point, citing examples to support their claims.
- b. Have students look at the back of Prentice Hall and in the dictionary to come up with their own working definition of the term *irony*. Then, have students discuss the irony in this story and write an analysis of the effect of irony on the story’s theme in “Flower’s for Algernon”
- c. Have students respond to the following in their journals: What attitude toward disabled people is presented in “Raymond’s Run”? Do you think this attitude is typical of the way many people feel about disabled individuals? Explain. (Students responses should include some characters making fun of Raymond, reflecting an attitude of ridicule toward people with disabilities, and include examples from experience to prove whether this situation is realistic.)
- d. Have students think about Squeaky’s confrontation with Gretchen and her “sidekicks”, from “Raymond’s Run.” Have students, in groups, focus on the characters’ dialogue and identify some things that both the major character and the minor characters should not have said if they wanted to avoid confrontation. Students should give suggestions on what the two characters should have said instead and share with the rest of the class.
- e. As student’s read “The King of Mazy May”, have them respond in their journals about how the main character makes decisions throughout the story. Focus questions: Does he carefully weigh the options, or does he act instinctively? What factors does he consider? How does time play a role in his decision making?
- f. As students read, “The Bet”, have them come up with a theme for the story. The following questions will serve as a guide: 1) What are the banker and lawyer most concerned about at the opening of the story? 2) How do the concerns of the banker and lawyer change? 3) What concern remains constant? 4) What is the theme of the story?

- Class Discussions/Readings – CHOOSE ONE

- 6) Compare and contrast settings, themes, and characters, and how these story elements help us to define “the greater good.” Evaluate the claims made by your classmates and evaluate the soundness of reasoning they use in discussion. Can you begin to make any generalizations about what is “the greater good?” (SL.8.1a,b,c,d, RL.8.9, SL.8.3)
  - a. Locate another poem by Robert Frost. Compare and contrast the speakers, settings, and messages of the poem with “The Road Not Taken.” Read the poem to the class. (RL.5, RL.7, RI.9) (Possibly move down to Speech Writing/Presentation)

- b. Re-read the first poem read in this unit, “The Road Not Taken.” After this unit of study, describe how your understanding of this poem has changed. What new insights have you gained? After class discussion, practice reading the poem aloud, emphasizing different words. How does changing emphasis change the meaning? Highlight the words and phrases you plan to emphasize and recite it for your class. How is your interpretation similar to, and different from others? How can taking a risk (such as performing a poem in a unique manner) be a positive step? (RL.8.2, RL.8.4, SL.8.6)
- c. Compare Walt Whitman’s, from “The King of Mazy May”, qualities that enabled him to succeed in his struggle against the stampede to Thurgood Marshall’s qualities that enabled him to succeed in his struggle against segregation. Have students discuss how these characteristics relate to “the greater good”.
- d. Compare and contrast the themes in “The King of Mazy May” and “The Bet” and how they relate to “the greater good.” Use examples from the stories to support your claims.
- e. Create a brochure for 5 memorials that can be found in Washington, D.C. Provide images, background (history of monument), interesting facts, and a guide on features (highlights of tour). Indicate how the monuments relate to going against the conventions of society for “the greater good.” Present to the class.

- *Speech Writing/Presentation – CHOOSE ONE of the following*

- 7) After the Final Reading of the poem, “The Road Not Taken”, argue whether the speaker has made a sound decision, use quotes from the text to support your convictions, and present your speech to the class. (RL.5, RL.7, & RI.9) (RL.8.1, RL.8.2, RL.8.3, RL.8.10, W.8.1a, b, c, d, e, W.8.4, L.8.5a, b, c, L.8.1a, b, c, d, L.8.2a, b, c, L.8.3, L.8.5a, b, c)
- 8) Listen to a recording of a speech made by Thurgood Marshall during the Brown vs. Board of Education trial. Consider what the speaker is saying by listening to verbal cues such as voice inflection, stress on key words, and repetition and take notes. Use your notes to paraphrase the speech and present to the class.

- *Literary Response/ Dramatization : CHOOSE ONE of the following*

- 9) Write and/or perform a sequel, in the form of a reader’s theater, to “Thank You, Ma’am”, telling what happens when Roger and Mrs. Jones meet again. Any changes in the characters must be believable. Include details to describe the setting in which the characters meet. PH pg 175 TE
- 10) After reading “Thank You, Ma’am” students write and perform a play/skit where Roger passes on the lesson that he has learned from Ms. Jones to one of his peers or younger sibling or cousin. (RI 1&2, RL1&2 RL5)

- 11) Divide the students into small groups, and have each outline a sequel to “Raymond’s Run.” Scripts should address the relationship between Gretchen and Squeaky (what happened to the relationship between Gretchen and Squeaky) and address what becomes of Squeaky (does she become a spelling-bee champion, a pianist, a coach, or something else altogether?) The script should also include what happened at next year’s May Day race. The groups can develop the script into a written work or perform them.
- Multimedia presentation/Author Study: CHOOSE ONE of the following
    - 12) After reading “Thank You, Ma’am” students work in groups to create a multimedia presentation about Langston Hughes and his role in the Harlem Renaissance. Include music, photographs, recordings, examples of art, and reading of poems and texts. Present information in a creative way. After presentations, allow time for students to ask questions or share what they liked. PH pg 174 TE.
    - 13) After reading “Brown vs. Board of Education”, Research the Civil Rights movement and develop a timeline of key events. Include how key players ventured against conventional society and how events contributed to “the greater good”.
    - 14) In response to “Choice: A tribute to Dr. Martin Luther King, Jr.,” have students work in teams to create a presentation on the life of Dr. Martin Luther King, Jr. They should include photos, news clippings, video clippings, and audio clips. Have students write text to explain and connect the information they have collected and present to the class.
  - Literary Response to Film/Dramatization
    - 15) View select scenes from the film version of the select stories from this unit, and compare these to the written version. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.5, RL.8.7, SL.8.6)
      - a. Show the class a drama script as an example of how dialogue and stage directions are written. Have students form groups and discuss how they imagine some of the scenes they have read. Have each group choose an episode from the story, “Flowers for Algernon” to dramatize. Make sure they choose one that tells a main point about Charlie’s experiences. Have the groups write out the dialogue and stage directions, select roles, rehearse, and perform the scene. Ask the class what they liked best about each performance. Evaluate based on the writing of their script and effectiveness of their performances.
      - b. After watching the movie “Flowers for Algernon,” have students look back at each of the photographs from the movie that accompany the short story. Discuss how Charlie has changed during the course of the movie. Have students identify ways that the actor looks different with each step in Charlie’s development, as shown by the actor’s facial expressions, ways of holding his body, and manner of dressing. Have the students describe how these acting and costuming techniques portray the character changes. Ask the students whether the changes reflect the images they formed while reading the text. Did the actor’s portrayals seem to fit the author’s descriptions? Have students cite textual evidence to back their thinking.

## **REQUIRED PROJECT BASED ASSESSMENT for UNIT 5**

### *Reflective Essay/Multimedia Presentation*

Based on your experiences with the readings and viewing related films in this unit, as well as literature read all year, write a response to the essential question: “How can literature help us define the greater good?” Include your definition of “the greater good” citing text read this year to support your views.

After your teacher reviews your rough draft, develop a multimedia presentation where the definition of “the greater good” is implied. In your presentation, include references to specific examples of what you learned from novels read and films viewed about characters, the impact of settings, and pivotal lines of dialogue. Incorporate a variety of words learned this year. Publish multimedia presentation as your culminating project for eighth grade. (W.8.3a, b, c, d, e, W.8.5, W.8.6, W.8.8, W.8.9a, b, W.8.10, SL.8.4, SL.8.5, L.8.5a, b, c, L.8.6, L.8.1a, b, c, d, L.8.2a, b, c, L.8.3)

## Multimedia Project : Unit 5 Project Based Assessment

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
Rough Draft	Rough draft brought on due date. Student shares with peer and extensively edits based on peer feedback.	Rough draft brought on due date. Student shares with peer and peer makes edits.	Provides feedback and/or edits for peer, but own rough draft was not ready for editing.	Rough draft not ready for editing and did not participate in reviewing draft of peer.
Content	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1-2 factual errors.	Content is minimal OR there are several factual errors.
Organization	Content is well organized using headings or bulleted lists to group related material.	Uses headings or bulleted lists to organize, but the overall organization of topics appears flawed.	Content is logically organized for the most part.	There was no clear or logical organizational structure, just lots of facts.
Oral Presentation	Interesting, well-rehearsed with smooth delivery that holds audience attention.	Relatively interesting, rehearsed with a fairly smooth delivery that usually holds audience attention.	Delivery not smooth, but able to hold audience attention most of the time.	Delivery not smooth and audience attention lost.
Sources	Source information collected for all graphics, facts and quotes. All documented in desired format.	Source information collected for all graphics, facts and quotes. Most documented in desired format.	Source information collected for graphics, facts and quotes, but not documented in desired format.	Very little or no source information was collected.
Attractiveness	Makes excellent use of font, color, graphics, effects, etc. to enhance the presentation.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content.	Use of font, color, graphics, effects etc. but these often distract from the presentation content.